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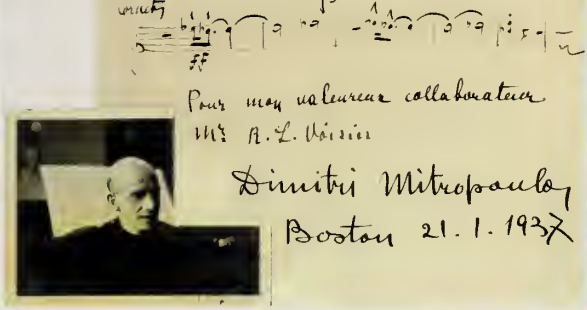

ON DISPLAY IN SYMPHONY HALL

This season's BSO Archives exhibit, located throughout the orchestra and first-balcony levels of Symphony Hall, continues to display the breadth and depth of the Archives' holdings, which document countless aspects of BSO history—music directors, players, instrument sections, guest conductors, and composers, as well as Symphony Hall's world-famous acoustics, architectural features, and multi-faceted history.

HIGHLIGHTS OF THIS YEAR'S EXHIBIT INCLUDE, ON THE ORCHESTRA LEVEL OF SYMPHONY HALL:

- a display case in the Brooke Corridor (the orchestra-level Massachusetts Avenue corridor) focusing on the influence of the Germania Society on musical life in 19th-century Boston prior to the founding of the BSO
- also in the Brooke Corridor, a display case on the history of the BSO's clarinet section, featuring a recent gift to the BSO Archives of two clarinets owned by Viktor Polatschek, the BSO's principal clarinet from 1930 to 1948
- a pair of display cases, in the Huntington Avenue orchestra-level corridor adjacent to the O'Block/Kay Room, highlighting architectural features of Symphony Hall's ceiling and clerestory windows

EXHIBITS ON THE FIRST-BALCONY LEVEL OF SYMPHONY HALL INCLUDE:

- a display in the Cabot-Cahners Room of autographs and memorabilia donated to the Archives by legendary trumpet player Roger Voisin, a BSO member from 1935 to 1973 and principal trumpet from 1950 to 1965
- in the first-balcony corridor, audience-right, near the stage, a recently acquired sculpture by Rose Shechet Miller of Erich Leinsdorf, the BSO's music director from 1962 to 1969
- also in the first-balcony corridor, audience-right, display cases documenting political events that took place in Symphony Hall, and in the first-balcony corridor, audience-left, documenting Duke Ellington's Symphony Hall appearances in the 1940s

TOP OF PAGE, LEFT TO RIGHT:

Serge Koussevitzky costumed as Joseph Haydn for a 1939 Pension Fund performance of the composer's "Farewell" Symphony (photo by John B. Sanromá)

A January 1937 autograph greeting, including a musical quote from Debussy's "La Mer," inscribed by guest conductor Dimitri Mitropoulos to BSO trumpet player Roger Voisin

Program for a January 1943 Symphony Hall appearance by Duke Ellington

KEITH LOCKHART

Michael J. Lutch

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Eunice and Julian Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,400 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening*

at Pops (1970-2004). He has led the Boston Pops on 35 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Keith Lockhart currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He has appeared as a guest conductor with virtually every major symphonic ensemble in North America, as well as several in Asia and Europe. He was music director of the Utah Symphony from 1998 to 2009, and led that orchestra in performances at the 2002 Olympic Games, as well as on its first European tour in two decades. Prior to coming to Boston, he was the associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, as well as music director of the Cincinnati Chamber Orchestra.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. Visit keithlockhart.com for further information.

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JOHN WILLIAMS

In a career spanning five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, and is also Artist-in-Residence at Tanglewood. In addition, he maintains thriving artistic relationships with many of the world's great orchestras. Mr. Williams has composed the music and served as music director for more than 100 films. His nearly 40-year artistic partnership with director Steven Spielberg has resulted in such acclaimed and successful films as *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind*, the *Indiana Jones* films, and *Saving Private Ryan*. Their latest collaboration is the recent release *Lincoln*. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, and *Superman*, among many others. For television, he wrote scores for the early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre*, and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and PBS's *Great Performances*. His works for the concert stage include two symphonies, and concertos for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet, and tuba. Mr. Williams has composed music for many important cultural and commemorative events, including "Liberty Fanfare" for the rededication of the Statue of Liberty, "American Journey" for the *America's Millennium* concert in Washington, D.C., and themes for the 1984, 1988, and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. John Williams is a recipient of the National Medal of Arts, the highest award given to artists by the United States Government; the Olympic Order, the IOC's highest honor; and the Kennedy Center Honor. Mr. Williams composed and arranged "Air and Simple Gifts" especially for the inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new work for harp and orchestra entitled "On Willows and Birches."

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A BRIEF HISTORY OF SYMPHONY HALL

BSO Archives

The first home of the Boston Symphony Orchestra was the old Boston Music Hall, which stood downtown where the Orpheum Theatre now stands, held about 2,400 seats, and was threatened in 1893 by the city's road-building/rapid transit project. That summer, the BSO's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. On October 15, 1900—some seven years and $750,000 later—the new hall was opened. The inaugural gala concluded with a performance of Beethoven's *Missa Solemnis* under the direction of then music director Wilhelm Gericke.

At Higginson's insistence, the architects—McKim, Mead & White of New York—engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically-derived acoustical principles. It is now ranked as one of the three best concert halls in the world, along with Amsterdam's Concertgebouw and Vienna's Musikverein. Bruno Walter called it "the most noble of American concert halls," and Herbert von Karajan, comparing it to the Musikverein, noted that "for much music, it is even better... because of the slightly lower reverberation time."

Symphony Hall is 61 feet high, 75 feet wide, and 125 feet long from the lower back wall to the front of the stage. The walls of the stage slope inward to help focus the sound. The side balconies are shallow so as not to trap any of the sound, and though the rear balconies are deeper, sound is properly reflected from the back walls. The recesses of the coffered ceiling help distribute the sound throughout the hall, as do the statue-filled niches along the three sides. The auditorium itself is centered within the building, with corridors and offices insulating it from noise outside. The leather seats are the ones installed for the hall's opening in 1900. With the exception of the wood floors, the hall is built of brick, steel, and plaster, with only a moderate amount of decoration, the original, more ornate plans for the building's exterior having been much simplified as a cost-reducing measure. But as architecture critic Robert Campbell has observed, upon penetrating the "outer carton" one discovers "the gift within—the lovely ornamented interior, with its delicate play of grays, its statues, its hint of giltwork, and, at concert time, its sculptural glitter of instruments on stage."

BSO conductor Wilhelm Gericke, who led the Symphony Hall inaugural concert

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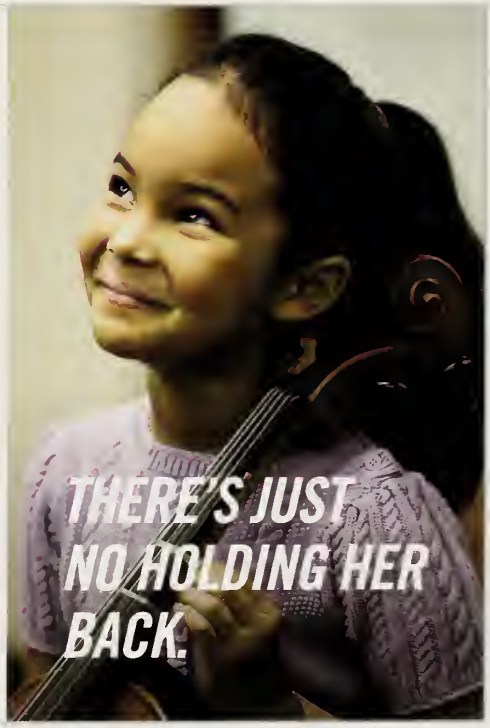

BSO Archives

Architect's watercolor rendering of Symphony Hall prior to its construction

Symphony Hall was designed so that the rows of seats could be replaced by tables for Pops concerts. For BSO concerts, the hall seats 2,625. For Pops concerts, the capacity is 2,371, including 241 small tables on the main floor. To accommodate this flexible system—an innovation in 1900—an elevator, still in use, was built into the Symphony Hall floor. Once a year the five Symphony Hall chandeliers are lowered to the floor and all 394 lightbulbs are changed. The sixteen replicas of Greek and Roman statues—ten of mythical subjects, six of actual historical figures—are related to music, art, and literature. The statues were donated by a committee of 200 Symphony-goers and cast by P.P. Caproni and Brother, Boston, makers of plaster reproductions for public buildings and art schools. They were not ready for the opening concert, but appeared one by one during the first two seasons.

The Symphony Hall organ, an Aeolian-Skinner designed by G. Donald Harrison and installed in 1949, is considered one of the finest concert hall organs in the world. The console was autographed by Albert Schweitzer, who expressed his best wishes for the organ's tone. There are more than 4,800 pipes, ranging in size from 32 feet to less than six inches and located behind the organ pipe facade visible to the audience. The organ was commissioned to honor two milestones in 1950: the fiftieth anniversary of the hall's opening, and the 200th anniversary of the death of Johann Sebastian Bach. The 2004-2005 season brought the return to use of the Symphony Hall organ following a two-year renovation process by the firm of Foley-Baker, Inc., based in Tolland, CT.

Two radio booths used for the taping and broadcasting of concerts overlook the stage at audience-left. For recording sessions, equipment is installed in an area of the basement. The hall was completely air-conditioned during the summer of 1973, and in 1975 a six-passenger elevator was installed in the Massachusetts Avenue stairwell. The Massachusetts Avenue lobby and box office were completely renovated in 2005.

Symphony Hall has been the scene of more than 250 world premieres, including major works by Samuel Barber, Béla Bartók, Elliott Carter, Aaron Copland, Henri Dutilleux, George Gershwin, Sofia Gubaidulina, John Harbison, Walter Piston, Sergei Prokofiev, Roger Sessions, Igor Stravinsky, Michael Tippett, John Williams, and Ellen Taaffe Zwilich. For many years the biggest civic building in Boston, it has also been used for many purposes other than concerts, among them the First Annual Automobile Show of the Boston Automobile Dealers' Association (1903), the Boston premiere of Cecil B. DeMille's film version of *Carmen* starring Geraldine Farrar (1915), the Boston Shoe Style Show (1919), a debate on American participation in the League of Nations (1919), a lecture/demonstration by Harry

Welcome Home!

Bob and Carol Henderson, Fox Hill Village residents

No matter how long their absence, each time the Hendersons return home from their world travels or visiting their homes in New Hampshire and Florida, they feel truly welcomed by the friendly residents and loyal staff of Fox Hill Village. Bob, the former CEO of ITEK, and Carol, mother of four sons, appreciate the availability of onsite cultural activities like college courses, movies, lectures, and concerts, the convenient fitness center, and dependable security that means worry-free travel. Passionate supporters of the arts, Bob is an Honorary Trustee and former Chairman of the Board of the MFA and Carol is a Life Trustee of the New England Conservatory and an Overseer of the BSO. Both love living so close to Boston making it a breeze to attend functions in the city yet leave time to cheer at their grandsons' football games in Dedham on the same day!

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BSO Archives

Symphony Hall in the early 1940s, with the main entrance still on Huntington Avenue, before the intersection of Massachusetts and Huntington avenues was reconstructed so the Green Line could run underground

Houdini debunking spiritualism (1925), a spelling bee sponsored by the *Boston Herald* (1935), Communist Party meetings (1938-40; 1945), Jordan Marsh-sponsored fashion shows "dedicated to the working woman" (1940s), and all the inaugurations of former longtime Boston mayor James Michael Curley.

A couple of interesting points for observant concertgoers: The plaques on the proscenium arch were meant to be inscribed with the names of great composers, but the hall's original directors were able to agree unanimously only on Beethoven, so his remains the only name above the stage. The ornamental initials "BMH" in the staircase railings on the Huntington Avenue side (originally the main entrance) reflect the original idea to name the building Boston Music Hall, but the old Boston Music Hall, where the BSO had performed since its founding in 1881, was not demolished as planned, and a decision on a substitute name was not reached until Symphony Hall's opening.

In 1999, Symphony Hall was designated and registered by the United States Department of the Interior as a National Historic Landmark, a distinction marked in a special ceremony at the start of the 2000-01 season. In 2000-01, the Boston Symphony Orchestra marked the centennial of its home, renewing Symphony Hall's role as a crucible for new music activity, as a civic resource, and as a place of public gathering. The programming and celebratory events included world premieres of works commissioned by the BSO, the first steps of a new master plan to strengthen Symphony Hall's public presence, and the launching of an initiative to extend the sights and sounds of Symphony Hall via the internet. Recent renovations have included new electrical, lighting, and fire safety systems; an expanded main lobby with a new marble floor; and, in 2006, a new hardwood stage floor matching the specifications of the original. For the start of the 2008-09 season, Symphony Hall's clerestory windows (the semi-circular windows in the upper side walls of the auditorium) were reopened, allowing natural light into the auditorium for the first time since the 1940s. Now more than a century old, Symphony Hall continues to serve the purpose for which it was built, fostering the presence of music familiar and unfamiliar, old and new—a mission the BSO continues to carry forward into the world of tomorrow.

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Saturday, December 22, at 11am | Sunday, December 23, at 11am
Monday, December 24, at 11 am

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

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OFFICIAL SPONSOR OF KIDS MATINEES

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
Songs Mama Taught Me	arr. Sebesky
The Snowman JANE SHIVICK, soprano	Blake
Holly Jolly Jingle	Marks-Chase
Somewhere in My Memory, from *Home Alone*	Williams/Bricusse
Frosty All the Way!	arr. Sebesky
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
Christmas Is For Children Sing-Along Jingle Bells—Rudolph the Red-Nosed Reindeer—The Chipmunk Song— A Holly Jolly Christmas—Deck the Hall—Frosty the Snowman— We Wish You a Merry Christmas	arr. Troob

Special thanks to Norm Buerklin

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HOLIDAY POPS

Wednesday, December 5, at 8pm | Thursday, December 6, at 8pm
Friday, December 7, at 4pm | Sunday, December 9, at 3pm and 7:30pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

WEDNESDAY EVENING'S PERFORMANCE SPONSORED BY THE FAIRMONT COPLEY PLAZA

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone [evening performances] DAVID KRAVITZ, baritone [afternoon performances]	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin' Mary, Did You Know? MR. DEMLER or MR. KRAVITZ	Luther-Reisman Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Friday, December 7, at 8pm | Saturday, December 8, at 3pm and 7:30 pm

JAMES ORENT conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin' Mary, Did You Know? MR. DEMLER	Luther-Reisman Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Tuesday, December 11, at 8pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

THIS EVENING'S PERFORMANCE SPONSORED BY AMERICAN AIRLINES

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin'	Luther-Reisman
Mary, Did You Know? MR. DEMLER	Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Thursday, December 13, at 4pm and 8pm
Friday, December 14, at 4pm and 8pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

FRIDAY EVENING'S PERFORMANCE SPONSORED BY COMMONWEALTH WORLDWIDE CHAUFFEURED TRANSPORTATION

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone [evening performances] DAVID KRAVITZ, baritone [afternoon performances]	Vaughan Williams

INTERMISSION

Frosty All the Way!	arr. Sebesky
Holly Jolly Jingle	Marks-Chase
Three Christmas Spirituals My Lord, What a Morning—Rise Up, Shepherd—Glory Hallelujah MELINDA DOOLITTLE	arr. Floyd
Children, Go Where I Send Thee MS. DOOLITTLE	trad.-Mathes
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

Please note that several selections on this program are being recorded live for a future Boston Pops holiday recording.

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HOLIDAY POPS

Saturday, December 15, at 3pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin'	Luther-Reisman
Mary, Did You Know? MR. DEMLER	Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Saturday, December 15, at 7:30pm | Sunday, December 16, at 3pm

JOHN NARDOLILLO conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols DAVID KRAVITZ, baritone	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin' Mary, Did You Know? MR. KRAVITZ	Luther-Reisman Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Sunday, December 16, at 7:30pm | Monday, December 17, at 8pm
Tuesday, December 18, at 8pm | Wednesday, December 19, at 4pm and 8pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone [except Dec. 18] DAVID KRAVITZ, baritone [Dec. 18 only]	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin'	Luther-Reisman
Mary, Did You Know? MR. DEMLER or MR. KRAVITZ	Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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HOLIDAY POPS

Thursday, December 20, at 4pm and 8pm | Friday, December 21, at 4pm and 8pm
Saturday, December 22, at 3pm and 7:30pm | Sunday, December 23, at 3pm and 7:30pm
Monday, December 24, at 3pm

KEITH LOCKHART conducting
with the **TANGLEWOOD FESTIVAL CHORUS**, John Oliver, Conductor

HOLIDAY POPS SEASON SPONSORED BY FIDELITY INVESTMENTS

Hark! The Herald Angels Sing	trad.-Bass
Hallelujah Chorus	Handel-Mozart
Waltz of the Flowers, from *The Nutcracker*	Tchaikovsky
The Christmas Song	Tormé/Wells-Morley
What Sweeter Music?	Rutter
Songs Mama Taught Me	arr. Sebesky
Fantasia on Christmas Carols JAMES DEMLER, baritone [Dec. 21, 22, and 23] DAVID KRAVITZ, baritone [Dec. 20 and 24]	Vaughan Williams

INTERMISSION

Holly Jolly Jingle	Marks-Chase
Good Swing Wenceslas	arr. Nestico
Frosty All the Way!	arr. Sebesky
Christmas Is A Comin' Mary, Did You Know? MR. DEMLER or MR. KRAVITZ	Luther-Reisman Greene/Lowry-Hamilton
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore | Images by Jan Brett	arr. Reisman
A Merry Little Sing-Along Rudolph the Red-Nosed Reindeer—Have Yourself a Merry Little Christmas—Let It Snow! Let It Snow! Let It Snow!—Winter Wonderland—Jingle Bells	arr. Reisman

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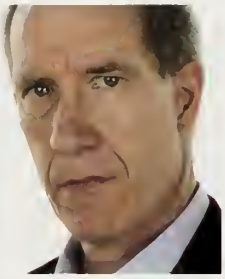
JAMES DEMLER



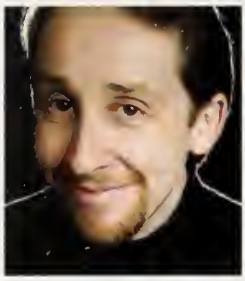
Baritone James Demler is known for his versatile range of repertory, spanning the operatic, oratorio, concert, and popular music genres. During the 2011-12 season he made his Boston Lyric Opera debut in Verdi's *Macbeth*, sang the role of Don Alfonso in *Così fan tutte* with the Tuscia Opera Festival in Viterbo, Italy, and was Ramfis in a concert version of *Aida* with the Berkshire Choral Festival. In addition, he made his film debut as Noah in Wes Anderson's *Moonrise Kingdom*, which opened the 2012 Cannes Film Festival, and, in June 2012, he was a guest public address announcer for the Boston Red Sox at Fenway Park. Mr. Demler first gained international attention at Houston Grand Opera, where he appeared as Guglielmo in *Così fan tutte* and Peter in *Hansel and Gretel*, and as soloist with the Houston Symphony, where he sang the Maestro in a concert version of Salieri's rarely performed opera *Prima la musica, poi le parole*. He earned critical praise for his portrayals of Schaunard in *La bohème* and of the Count in *Le nozze di Figaro*. His Carnegie Hall debut was with the Opera Orchestra of New York, as Dikson in Boieldieu's *La Dame blanche*, and he has returned there for Puccini's *Messa di Gloria*, Fauré's Requiem, and Mozart's *Coronation* Mass. With the Boston University Symphony and Chorus, Mr. Demler has sung Raphael in Haydn's *Creation*, the baritone solos in *Carmina burana*, and the title role in Mendelssohn's *Elijah* in Symphony Hall. For Ned Rorem's 65th birthday celebration he was asked to sing the composer's *Santa Fe Songs* with the Houston Symphony, and in 2007 he made his debut in Ozawa Hall at Tanglewood as baritone soloist in Earl Kim's *Scenes from a Movie, Part 26*. In the 2008 season he made his Boston Baroque debut in Monteverdi's *Il combattimento di*

Tancredi e *Clorinda* under Martin Pearlman, and also made debuts with the Boston-based Back Bay Chorale and Coro Allegro, the latter group re-engaging him as baritone soloist in Patricia Van Ness's Requiem. In recent seasons he has also been the bass soloist in Handel's *Messiah* with the National Arts Centre Orchestra of Ottawa, Canada, the Hartford Symphony, and the New England Philharmonic. This is James Demler's fourth appearance with the Boston Pops. Most recently he reprised the *Boston Baseball Cantata* in the Pops' "City of Champions" series in May 2012.

MELINDA DOOLITTLE

Melinda Doolittle, who became a household name on season six of *American Idol*, returns to the Symphony Hall stage, having sung with the Boston Pops in both spring and Holiday concerts, most recently in the 2012 "Gospel Night at Pops." Her debut album, *Coming Back to You* (2009), garnered rave reviews from critics. In 2011 she released her original Christmas single, "God Bless Us Everyone," co-written with renowned songwriter Regie Hamm ("Time Of My Life"). In her 2010 book, *Beyond Me*, Melinda recounts the life lessons that have shaped who she is today, illustrated by poignant, often humorous stories. Raised by a single mom who had to struggle to make ends meet, Melinda credits Jesus and her mother for making a difference in her life. Although her childhood choir teacher advised her just to move her mouth silently rather than sing, Melinda was undaunted. After much practice and prayer, she went on to graduate with a music degree from Belmont University in Nashville, Tennessee, and hone her skills as a background singer with the gospel group Anointed. She eventually carved out a niche in the Nashville music scene, singing background for such artists as Michael McDonald, Aretha Franklin, and Aaron Neville, before finishing third on the sixth season of *American Idol*. Since her transition into the spotlight, Melinda has wowed audiences from the White House to the Musicians Hall of Fame, from the Kennedy Center to Carnegie Hall, sharing the stage with some of the very artists for whom she sang background, as well as with Peter Cetera, Cyndi Lauper, and the Boston Pops Orchestra. Melinda also blazed new trails recently as the first African-American character on a *Veggie Tales* release; the popular children's cartoon featured Melinda as Cassie Cassava on their 2011 DVD, *'Twas The Night Before Easter*. She has recently been in the studio, writing and recording songs for her next album. Melinda's love for music is eclipsed only by her love of giving back, as she dedicates much of her time to working with numerous charities, especially those that center on improving the lives of children, including the Vanderbilt Children's Hospital, Ronald McDonald House, and The League, which promotes involvement in community service among children. She also works extensively with Malaria No More, and has traveled to Africa twice, once as a presidential delegate and once with former First Lady Laura Bush, bringing awareness to the preventable disease that takes the lives of over one million children under the age of five, every year. Visit www.MelindaDoolittle.com for more information.

DAVID KRAVITZ



Baritone David Kravitz's 2012-13 calendar includes appearances in *The Nightingale* under Charles Dutoit with the Boston Symphony; Abraham in the North American premiere of MacMillan's *Clemency* with Boston Lyric Opera; his Lyric Opera of Kansas City debut, as Poo-Bah in *The Mikado*; King Fisher in a concert performance of *The Midsummer Marriage* with Boston Modern Orchestra Project, and Nick in Emmanuel Music's production of Harbison's *The Great Gatsby*. Future seasons bring his return to Boston Lyric Opera. In 2011-12 Mr. Kravitz made his Florentine Opera debut as Ping in *Turandot*, and appeared with the Washington Chorus for Wachner's *Come My Dark Eyed One* and Mozart's Mass in C Minor. He sang Melchior in *Amahl and the Night Visitors* with the Little Orchestra Society at Avery Fisher Hall; Dr. Falke in *Die Fledermaus* with Opera Memphis; Lord Salt in *The Golden Ticket* with Atlanta Opera (having sung the world premiere with Opera Theatre of St. Louis in 2010), and Cosimo in John Musto's *The Inspector* with Boston Lyric Opera. Highlights of previous seasons include his New York City Opera debut as the Businessman in Strauss's *Intermezzo*; the United Nations Delegate in the world premiere of Tod Machover's *Death and the Powers* at Opéra de Monte-Carlo, with subsequent performances at Chicago Opera Theater and at the American Repertory Theater; the Provost Marshall and Gold Merchant in Hindemith's rarely performed *Cardillac* with Opera Boston; his Baltimore Symphony debut in Handel's *Messiah*; *Elijah*, Schoenberg's *Moses und Aron*, Berlioz's *Les Troyens*, and Bach's *St. John* Passion and *St. Matthew* Passion with the Boston Symphony Orchestra; Carnegie Hall performances of *Messiah*, and Nick Shadow in *The Rake's Progress* with Emmanuel

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Music. Recent engagements have also included Leontes in John Harbison's *Winter's Tale* with Boston Modern Orchestra Project, Dominick Argento's song cycle *The Andrée Expedition*, newly commissioned songs by Andy Vores and James Yannatos, and the world premiere of an oratorio by Kareem Roustom. Mr. Kravitz's recordings of Vores's song cycle *Goback Goback* and of Harbison's *Winter's Tale*, both with Boston Modern Orchestra Project, were released on the BMOP/sound label. Other recordings include Bach's Cantata No. 20 and *St. John* Passion with Emmanuel Music (Koch) and Harbison's Four Psalms and Peter Child's *Estrella* with the Cantata Singers (New World). Before devoting himself full-time to a career in music, David Kravitz had a distinguished career in the law that included clerkships with U.S. Supreme Court Justices Sandra Day O'Connor and Stephen Breyer. He later served as Deputy Legal Counsel to the Governor of Massachusetts.

JOHN NARDOLILLO

John Nardolillo has appeared with more than thirty of the country's leading orchestras, including the Seattle, San Francisco, Detroit, Atlanta, Dallas, National, Milwaukee, Utah, Columbus, Indianapolis, Oregon, Fort Worth, Buffalo, Alabama, Louisville, Omaha, North Carolina, Toledo, Vermont, and Honolulu symphonies. He has also conducted concerts at the Kennedy Center in Washington D.C., the Kimmel Center in Philadelphia, and Carnegie Hall in New York. Mr. Nardolillo has collaborated with Itzhak Perlman, Gil Shaham, Sarah Chang, Lynn Harrell, and Denyce Graves, as well as Marvin Hamlisch, Mark O'Connor, Pink Martini, Time for Three, Ronan Tynan, Jim Brickman, and Cherish the Ladies. Having served since 1999 as the music director for Arlo Guthrie, Mr. Nardolillo has appeared with Mr. Guthrie in concert more than 75 times. In fall 2010 he served as the music director and conductor for the Opening Ceremonies of the 2010 Alltech FEI World Equestrian Games, a performance that featured 1500 performers and 200 horses, and was broadcast in the United States on NBC, and worldwide for a television audience of 500 million. Mr. Nardolillo made his professional conducting debut in 1994 at the Sully Festival in France, and has since made conducting appearances in the United States, France, Germany, Italy, Norway, Sweden, and Denmark. He has led major American orchestras in subscription series concerts, summer and pops concerts, education concerts and tours, and for television and radio broadcasts. He has recorded for Naxos and Albany, and has been featured in articles in the *New York Times*, the *Washington Post*, the *Boston Globe*, *Opera News*, the *American Record Guide*, *Billboard*, *Fanfare Magazine*, and *Vanity Fair*. Mr. Nardolillo's opera performances include the premiere and first recording of Thomas Pasatieri's *God Bless Us Everyone*, the first recording of Pasatieri's *Hotel Casablanca*, the premiere of Joseph Baber's *River of Time*, and productions of *Porgy and Bess*, *Madama Butterfly*, *La bohème*, *Die Fledermaus*, *La traviata*, *Hansel and Gretel*, *The Magic Flute*, *Lucia di Lammermoor*, *Gianni Schicchi*, *Suor Angelica*, *Roméo et Juliette*, *Falstaff*, *Carmen*, and *The Phantom of the Opera*. In addition, he has had a regular engagement conducting *The Nutcracker* with the Lexington (Kentucky) Ballet and the Lexington Philharmonic. Upcoming engagements include concerts with Lang Lang and Christine Brewer, as well as

appearances in China at the National Center for the Performing Arts in Beijing, the Oriental Arts Center in Shanghai, the Guanzhou Opera House, and the Tianjin Grand Concert Hall. In 2004 John Nardolillo joined the faculty at the University of Kentucky, where he is currently serving as the Director of Orchestras. He is making his Boston Pops debut this holiday season.

JAMES ORENT

Boston native James Orent's lifelong passion for music and aviation can be traced back to his childhood heroes: the Boston Symphony Orchestra and NASA's Mercury Seven astronauts.

Since his debut at eighteen conducting Stravinsky's *Symphony of Psalms*, he has performed in thirteen countries as a conductor and violinist in music ranging from symphony, ballet and opera, to rock, film, and commercial recordings. Celebrating his 26th season as a Boston Pops violinist, guest conductor, and cover conductor, he marks his 80th appearance as guest conductor with the Pops and Tanglewood Festival Chorus this holiday season. Recent Pops highlights include launching the Red Sox 100th Anniversary Season at Fenway Park on Opening Day 2012, "Massachusetts Remembers" tenth-anniversary remembrance on 9/11/2011, coordinating astronaut Buzz Aldrin's performance during Boston's celebration of the 40th anniversary of his Apollo 11 lunar landing, and nationally televised appearances at the Celtics' Opening Ceremonies for Game 5 of the 2010 NBA Finals and at the Red Sox 2008 Opening Day celebration of their 2007 World Series Championship. In 2003 he made Boston Pops history with his dramatic substitution for Keith Lockhart at Chicago's Ravinia Festival. He made his Boston Pops radio debut from Symphony Hall in 1998 and national television debut in 1999 at the Ryder Cup Matches. In 2007 Mr. Orent assumed music director posts with the Brockton and Newton symphony orchestras, and with the Phillips Academy Andover Symphony and Chamber orchestras. In July 2011 he conducted his Brockton Orchestra and the Jubilate Chorale for a crowd of 12,000 at Cape Cod's "Mashpee Night at the Pops." He recently led Phillips Academy tours to the

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Czech Republic, Hungary, Canada, and to Savannah and Charleston. Mr. Orent and his Newton Symphony currently appear on Brazilian television's international concert series. He has served as music director for the Mass 9/11 Fund, Moises Carrasco Celebration of Life Orchestra, Scottish Rite Masons' Millennium 2000 Orchestra, Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble, and as principal conductor of The Boston Conservatory's Repertory Orchestra. Former assistant concertmaster of the Boston Lyric Opera Orchestra, he has conducted numerous orchestras throughout New England. Mr. Orent earned the first NEA/Martha Baird Rockefeller Fund/Affiliate Artists residency with the Erie Philharmonic. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience to fly Celtic musicians from New York to his home in northern Maine directly through Hurricane Fran. He holds the Airline Transport Pilot Certificate and US Parachute Association's Advanced Skydiver License, is a member of "POPS" (the "Parachutists Over Phorty Society"), and flies his 1977 Cessna Cardinal RG aircraft to engagements across the eastern US. Mr. Orent has lectured on performance anxiety/performance enhancement through his "Fearless Living" seminars. Born in Boston, he graduated from Amherst College, and studied conducting with Charles Bruck at the Pierre Monteux School, Otto Werner Mueller at the Yale School of Music, and at Tanglewood. His violin teachers were Phillipp Naegele (Marlboro Music) and Stanley Benson of the BSO. Mr. Orent's 1790 Helmer (Czech) violin belonged to Arthur Fiedler's father, Emanuel.

JANE SHIVICK

Soprano Jane Shivick recently made her debut in the title role of *Ariadne auf Naxos* with dell'Arte Opera Ensemble in New York City, and she portrayed the role of La Donna in the world premiere of Enrico Garzilli's *Michelangelo* with Opera Providence. Her engagements with orchestra have included Brahms's *German Requiem* with the New Philharmonia Orchestra; Verdi's Requiem with Symphony Pro Musica; Beethoven's Ninth Symphony with the New World Chorale; Dvořák's *Stabat Mater* with the Stow Festival Chorus and Orchestra; Handel's *Judas Maccabeus*, Schubert's Mass in A-flat, and Mozart's Mass in C Minor with the Rhode Island Civic Chorale and Orchestra; and Handel's *Messiah* with the Spectrum Singers. Ms. Shivick made her Symphony Hall debut at Holiday Pops in 2007, singing in multiple performances under the batons of Keith Lockhart, Federico Cortese, and Steven Mercurio. A frequent soloist with the Massachusetts Symphony Orchestra, she has also performed with the Boston Civic Symphony, Assabet Valley Mastersingers, the Worcester Chorus, Brown University Chorus and Orchestra, Mastersingers of Worcester, Boston College University Choir, Cape Cod Opera, and Watershed Opera in Seattle. A 1998 national winner of the Metropolitan Opera National Council Auditions, Ms. Shivick was awarded a debut performance and NPR broadcast with the Metropolitan Opera Orchestra under Sir Charles Mackerras. She also garnered second prize in both the Metropolitan Opera New England Regional National Council Auditions and the Annamaria Saritelli-DiPanni Bel Canto Vocal Scholarship Competition, in addition to receiving study grants from the Gerda Lissner International Vocal Foundation. Ms. Shivick has toured with "Sherrill Milnes and Friends" to Orlando,

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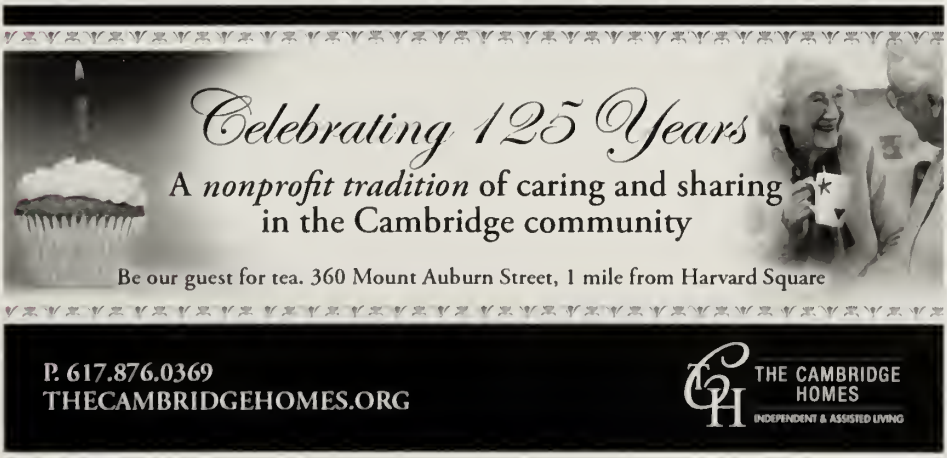
Florida, and furthered her vocal and operatic studies at the Aspen Opera Theater Center covering the role of Donna Anna in *Don Giovanni* and working with Maestro Julius Rudel.

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR

This season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sings works by Gershwin, Haydn, Mahler, Ravel, Stravinsky, and Verdi. Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities

at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.



John Oliver, who holds the Alan J. and Suzanne W. Dworsky chair, founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR

Singers from the following roster will be performing in each Holiday Pops concert. In the following list § denotes membership of 40 years, * denotes membership of 35-39 years, and # denotes membership of 25-34 years.

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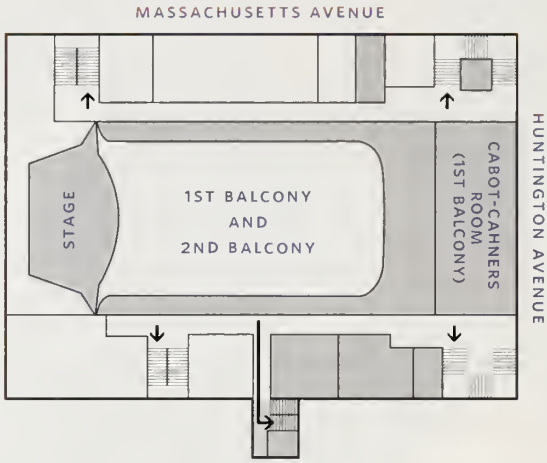

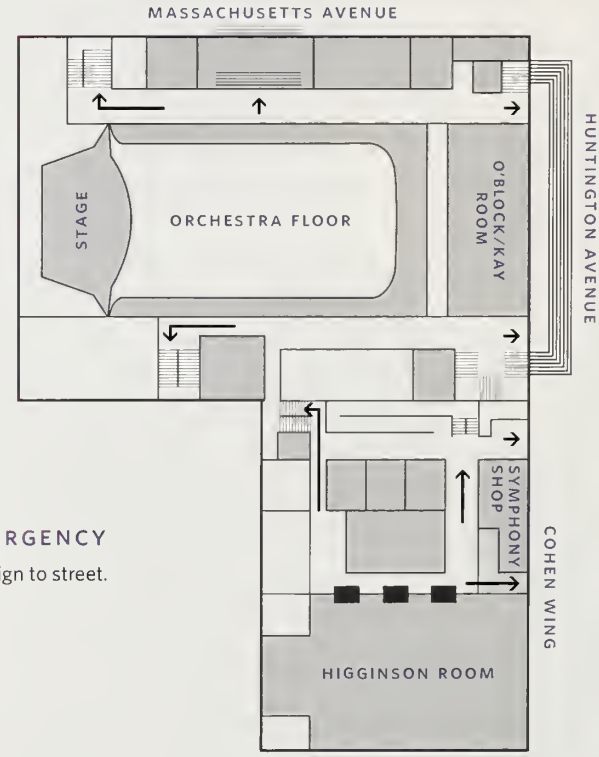

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For Symphony Hall concert and ticket information, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

The BSO's web site (bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly. In addition, tickets for BSO and Pops concerts can be purchased online through a secure credit card transaction.

Please note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is not permitted anywhere in Symphony Hall.

Camera and recording equipment may not be brought into Symphony Hall during concerts.

To avoid delays in food service, patrons at tables are encouraged to place their orders as early as possible.

In the event of a building emergency, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

The box office is open from 10am until 6pm Monday through Friday (noon until 6pm on Saturday). On concert evenings it remains open through intermission for BSO events or a half-hour past starting time for other events. In addition, the box office opens Sunday at noon when there is a concert that afternoon or evening. For most outside events at Symphony Hall, tickets are available three weeks before the concert at the box office or through SymphonyCharge.

To purchase tickets: American Express, MasterCard, Visa, Diners Club, Discover, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call "SymphonyCharge" at (617) 266-1200, from 10am until 6pm Monday through Friday and from noon until 6pm on Saturday. Outside the 617 area code, phone 1-888-266-1200. As noted above, tickets can also be purchased online. There is a handling fee of $6.25 for each ticket ordered by phone or online.

First aid facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the Cohen Wing entrance on Huntington Avenue.

For patrons with disabilities, elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center, large print programs, and accessible restrooms are available inside the Cohen Wing. For more information, call the Access Services Administrator line at (617) 638-9431 or TDD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance.

Ladies' rooms are located on both main corridors of the orchestra level, as well as at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. Please note that the BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Block-O'Kay Room (formerly the Hatch Room) on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and found is located at the security desk at the Symphony Hall stage door on St. Stephen Street.

Parking: The Prudential Center Garage and the Copley Place Garage offer discounted parking to any Boston Pops patron with a ticket stub for evening performances. There are several other paid garages in the area and limited street parking is available.

For Symphony Hall rental information, call (617) 638-9240, or write the Director of Event Services, . Symphony Hall, Boston, MA 02115.

Boston Pops Broadcasts: WGBH's Classical New England will broadcast taped Holiday Pops performances on December 22 at 8pm and December 23 at 1pm.

Friends of Pops: The Friends are donors to the Boston Symphony Orchestra Annual Funds. Friends receive priority ticket information and other benefits depending on their level of giving. Please e-mail friendsofthebso@bso.org or call the Friends of the BSO Office at (617) 638-9276 for information. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Thursday and Saturday from 3 to 6pm, and from one hour before each concert through intermission. The Symphony Shop features compact discs, exclusive BSO and Pops merchandise, children's books, and musical-motif gift items. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

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12 DAYS OF CHRISTMAS

29TH ANNUAL **A COMPANY CHRISTMAS AT POPS**

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

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A Company Christmas at Pops

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Sincere thanks to Susan Dangel, Dick Bartlett and Larry LeCain for the "Tribute to Jim Cleary" film.

With special thanks to **Houghton Mifflin Harcourt** for providing costumes based on the book characters from *Curious George* by H.A. and Margret Rey, and *Martha Speaks* by Susan Meddaugh.

With gratitude to the Boston Symphony Association of Volunteers and the dedicated staff and crew of Symphony Hall.

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HAPPY HOLIDAYS!

On behalf of the Boston Symphony Orchestra and the *A Company Christmas at Pops* Committee, it is our pleasure to welcome you to the 29th Annual *A Company Christmas at Pops*. We are honored to be co-chairing tonight's festivities and we're delighted that you've made this evening part of your holiday season celebration. Thank you!

For the past 29 years, Boston's business leaders have joined together to support the Boston Symphony Orchestra and its outstanding education and community engagement programs by participating in *A Company Christmas at Pops*. We would like to thank the Event Committee, Keith Lockhart and the Boston Pops, the Seven Hills Show Choir, Vanessa Williams, the Boston Symphony Orchestra staff and volunteers, and all of you for making tonight's celebration such a great success.

Tonight, we pay tribute to one of the co-founders and true visionaries behind this event, Jim Cleary. Jim was the first chairman of *A Company Christmas at Pops* and helped nurture the unique partnership between the BSO and the corporate community. We are grateful to Jim for introducing many of you—or your predecessors—to this extraordinary musical celebration in support of the Boston Pops.

From the very first event in 1984, Jim and his lovely wife Barbara championed the Children's Program at this event. Thanks to their dedication to community outreach, along with your continued generous support, the Boston Symphony Orchestra is able to share the spirit of the season with 200 children who attend each year as our guests. Equally as important, your support helps ensure that more than 30,000 Massachusetts students from all backgrounds are exposed to orchestral music during the year through the BSO's education and community engagement programs. This evening, we are pleased to welcome children from The Blue Cross Blue Shield BlueScholars, the Boys & Girls Clubs of Boston, Camp Harbor View, Catholic Charities, The Home for Little Wanderers, Inner City Catholic Schools, Massachusetts Society for the Prevention of Cruelty to Children (MSPCC), Robert F. Kennedy Children's Action Corps, and Walker.

Thank you for the role you play in helping the BSO and the Boston Pops continue this unique holiday tradition. We appreciate your generous support, and please accept our heartfelt wishes to you and yours for a happy and healthy New Year!

With sincere thanks,

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A Salute to Jim Cleary

As we celebrate the 29th Anniversary of *A Company Christmas at Pops*, the Boston Symphony Orchestra and the CEOs, presidents, and guests of companies throughout the Greater Boston region are proud to salute the vision, leadership, and legacy of our dear friend, the late Jim Cleary.

Thirty-two years ago, Jim's friend, BSO life trustee Chet Krentzman, and a group of insightful business leaders identified the important contribution this institution played in the cultural life and vitality of Greater Boston. At the time, the business community was supporting the Boston Symphony at $75,000 total per year. This fact spurred Chet to propose a gala event to help bolster support by corporations. In 1982, the BSO launched its first corporate fundraiser, *Presidents at Pops*, which was instantly embraced by hundreds of supporters. The benefit quickly sold out, and leaders immediately appealed to BSO management to allow the creation of a Holiday Pops event to meet the demand.

A few months later, *A Company Christmas at Pops* was born—and Jim Cleary, a savvy investment guru and dedicated supporter of the Boston Pops, was recruited to chair the first event. His friends and colleagues couldn't have picked a better chair to kick off what would become one of the most beloved holiday traditions in the city of Boston. Energetic, doggedly persuasive, inspired, and with what some would call "a perfect rolodex," Jim was an extraordinary fundraiser. He worked tirelessly to transform both his and his wife Barbara's professional and social relationships into lasting partnerships with the BSO. Such leaders as Bill Connell, Jack Connors, and Stephen Sweeney were on board right from the start, and their successors continue to support the event to this day. While company names and CEOs have changed over the years, the cherished tradition of business leaders coming together to celebrate their unique partnership with the BSO and the Boston Pops has remained steadfast.

The mission of the BSO and this event was critically important to Jim. He always loved the holiday season—filled with music, family and friends—and he understood the importance of music and the healing spirit of this time to people of all faiths—especially children. As Jim spearheaded the fundraising and relationship-building necessary for the event's financial success, he also envisioned a way to engage children in the Boston community. He suggested the idea of inviting a group of children to attend the evening at Holiday Pops, alongside the corporate guests. From its humble first years with a small group of Special Olympians, to the present-day Children's Program with 200 guests, Jim fostered the success of this unique program to involve urban youth in the arts, as well as to help the BSO continue its education and community engagement programs throughout the year.

Champions of the *A Company Christmas at Pops* Children's Program since its creation, Jim and Barbara dedicated their sponsorship of children each year in their own daughters' names. Jim ultimately became a BSO life trustee and was honored every year as chairman emeritus of *Presidents at Pops* and *A Company Christmas at Pops*.

A Company Christmas at Pops has raised nearly $21 million toward the Symphony's programs and education and community engagement—and it is to Jim's credit, and to the credit of the many business leaders with whom we have worked, that this success has endured for nearly three decades.

Please join us as we pay tribute to Jim—and his beautiful family—and as we enter the next decade of *A Company Christmas at Pops*.

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WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

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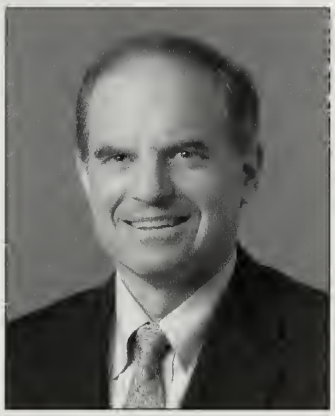

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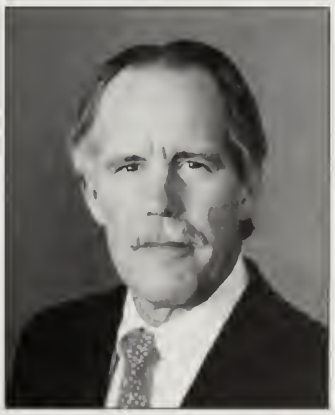

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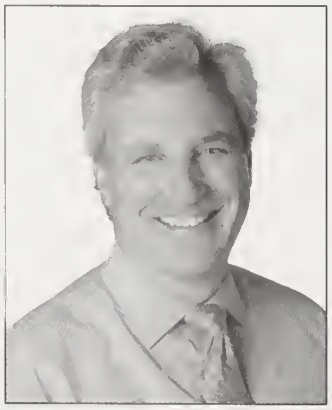

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12 DAYS OF CHRISTMAS

29TH ANNUAL A COMPANY CHRISTMAS AT POPS

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

Children's Program

The Children's Program is a wonderful way for corporations and individuals to share the spirit of the season with children from some of the hardest-working children's service organizations in Boston. Each year, 200 children and their chaperones are guests of the corporate community at this event. Earlier tonight, the children dined at the Fairmont Copley Plaza Hotel, enjoyed a variety of entertainment, received gifts from Santa, and now join us for the festivities. Revenue raised through the Children's Program helps the BSO continue its outstanding Education and Community Engagement programs throughout the entire year. These programs touch the lives of more than 30,000 schoolchildren each year.

We are delighted to welcome our guests this evening from the following organizations:

Blue Cross Blue Shield of Massachusetts BlueScholars Program
Boys & Girls Clubs of Boston
Camp Harbor View
Catholic Charities
The Home for Little Wanderers
Inner-City Catholic Schools
Massachusetts Society for the Prevention of Cruelty to Children (MSPCC)
Robert F. Kennedy Children's Action Corps
Walker

CHILDREN'S PROGRAM SPONSORS

The *A Company Christmas at Pops* Committee extends its sincere gratitude to **The Fairmont Copley Plaza Hotel** for hosting the Children's Program dinner and **The TJX Companies, Inc.** for its donation of gift certificates for the children.

In addition, the Committee thanks the following organizations and individuals for their generous support of the 2012 Children's Program:

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CHILDREN'S PROGRAM PARTICIPANTS

Blue Cross Blue Shield of Massachusetts BlueScholars Program

Sponsored by Blue Cross Blue Shield of Massachusetts, the BlueScholars Program engages high potential students from Madison Park Technical Vocational High School and provides each student with support, guidance and opportunities to prepare them for college. Each Scholar is matched with a BCBSMA associate volunteer who mentors them on a weekly basis throughout the school year. Mentoring sessions and workshops focus on developing skills, community involvement, and higher education. Upon completion of the program and after graduating from Madison Park, selected BlueScholars receive a Blue Cross Blue Shield of Massachusetts scholarship earmarked for their college education. These students have demonstrated excellence in education, community, and workplace.

Boys & Girls Clubs of Boston

Since its founding in 1893, Boys & Girls Clubs of Boston (BGCB) has been helping young people, especially those who need us most, build strong character and realize their full potential as responsible citizens and leaders. BGCB does this by providing: a safe haven filled with hope and opportunity, ongoing relationships with caring adults, and life-enhancing programs in six core program areas. The organization serves more than 14,000 young people ages 6-18 in 10 Clubs, and through Camp Harbor View and YouthConnect. BGCB is an affiliate of Boys & Girls Clubs of America and The United Way of Massachusetts Bay and Merrimack Valley. For more information, visit BGCB on the web at bgcb.org.

Camp Harbor View

Camp Harbor View (CHV) offers nearly 1,000 young adolescents from Boston's at-risk neighborhoods the opportunity to leave the city during the day and participate in a four-week program on Long Island in Boston Harbor. With a combination of traditional camp activities and opportunities inner-city youth may not encounter elsewhere, Camp Harbor View seeks to keep kids safe, to provide them with a supportive staff, and allow them the chance to envision new possibilities in life. Recruited from numerous agencies with an emphasis on at-risk neighborhoods and low income families, campers are asked to pay $5 for their month-long experience. During the off season months, Camp Harbor View offers services from its Roxbury location to all CHV youth and their families, including monthly reunion events, mentoring, weekly activities, parent support groups and workshops, social services, and more.

Catholic Charities, Archdiocese of Boston

Catholic Charities of Boston programs serve the poor and working poor in your community with dignity and compassion. For more than 100 years, we have supported families as they struggle to put food on the table, secure child care for their children, and seek out better opportunities through education. Last year alone, Catholic Charities served more than 200,000 of your neighbors across the Archdiocese of Boston. At Catholic Charities, we strive to help people become self-sufficient. To discover more of our work, visit www.ccab.org.

The Home for Little Wanderers

The Home for Little Wanderers is a nationally renowned, private, non-profit child and family welfare agency providing services to thousands of children and families each year through programs that are measurably changing lives. Our mission is to ensure the healthy behavioral, emotional, social and educational development of children and families living in at-risk circumstances through an integrated system of prevention, advocacy, research and a continuum of direct services. With a history dating back to 1799, The Home for Little Wanderers is the oldest child welfare agency in the nation, and the largest in New England.

Inner-City Catholic Schools

The Catholic Schools Foundation, Inc. provides programs and services that ensure optimal educational opportunities for all students attending Catholic elementary and secondary schools in the greater Boston area. Much of this work is done through the organization's signature program, the Inner-City Scholarship Fund, which serves disadvantaged students, particularly in communities with high poverty levels.

Massachusetts Society for the Prevention of Cruelty to Children (MSPCC)

The Massachusetts Society for the Prevention of Cruelty to Children (MSPCC) is a private, nonprofit organization with a legacy of strengthening families and preventing child abuse through child welfare, mental health treatment and effective public advocacy. Incorporated in 1878, MSPCC serves children and families across Massachusetts with a range of services designed to respond to the individual needs of infants, children, adolescents and their families. A leader in parenting support/education, child abuse/intervention programs and clinical mental health services, MSPCC works both in the home and through six community-based locations across the state to serve more than 20,000 children and families. For more information, please visit www.MSPCC.org.

Robert F. Kennedy Children's Action Corps

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert F. Kennedy, is a private non-profit child-welfare agency. In 16 residential and community based programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, advocacy and education for children and families.

Walker

Since its creation in 1960 in Needham, Massachusetts, Walker has grown into a comprehensive array of special education and mental health services, providing intensive therapeutic and academic programs for children, teens, and families facing significant challenges. In specialized therapeutic environments and classrooms at The Walker School, Beacon High School, and in public schools supported by Walker Partnerships, students learn new skills and develop confidence. Walker professionals provide a broad range of highly regarded expertise, consultation, and child welfare advocacy to colleagues across the country and around the world.

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12 DAYS OF CHRISTMAS

29TH ANNUAL A COMPANY CHRISTMAS AT POPS

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

Tonight's Menu

Presented by
Boston Gourmet
Exclusive caterer for the Boston Symphony Orchestra, Inc.

FIRST COURSE

Salad of Winter Field Greens
with Eight Maids Buttermilk and Gruyere Fritatta
Poached Pear, Blood Orange and Star Anise Vinaigrette

ENTRÉE

Duo of "French Hen" and "Eleven Pipers" Petite Filet of Beef
Heirloom Potato, Haricots Verts and Cerignola Olive Salad
Mustard Sauce, Celery Leaf and Truffle

DESSERT

"Turtle Dove" Egg of Pecan Chocolate Mousse
in a Caramel and Toasted Coconut Nest

Coffee is available at table locations; please ask your server. Balcony coffee service is available in the O'Block/Kay and Cabot-Cahners Rooms.

The wine for tonight's pre-concert reception and on the Pops tables is generously sponsored by **W.J. Deutsch & Sons, Ltd.**

A COMPANY CHRISTMAS AT POPS

December 14, 2011

Members of the 2011 *A Company Christmas at Pops* committee gather prior to the cocktail reception. Pictured (front row, left to right): Maura Banta, IBM; event co-chair Robert Matthews, RBS Citizens Financial Group, Inc.; event co-chair Dick Connolly, Morgan Stanley; Karen Bressler, Reinhart FoodService/AGAR; David Ginsberg, Boston Red Sox/Fenway Sports Group. Back row: Mike McShane, Willis of Massachusetts, Inc.; John Power, Farley White Interests; Frank Mahoney, Ernst & Young LLP; George Albrecht, Woburn Foreign Motors; Bob Reynolds, Putnam Investments; Jack Klinck, State Street Corporation; Dennis Burns, Morgan Stanley; Wayne Griffin, Wayne J. Griffin Electric, Inc.; and Bob Gallery, Bank of America.

Members of the *A Company Christmas at Pops* committee join Children's Program participants at the Fairmont Copley Plaza Hotel prior to the concert at Symphony Hall.

Actor, comedian, and musician Jim Belushi brings a childhood favorite to life with his narration of "A Visit from St. Nicholas" (*'Twas the Night Before Christmas*).

Guest artist Jim Belushi and conductor Keith Lockhart host the event co-chairs and their wives backstage following the concert. *Left to right:* Dick and Ann Marie Connolly, Jim Belushi, Keith Lockhart, Catherine and Robert Matthews.

BSO Board Chairman Ted Kelly of Liberty Mutual Group shares a light-hearted moment with committee member Bob Reynolds of Putnam Investments.

12·12·12

12 DAYS OF CHRISTMAS

29TH ANNUAL **A COMPANY CHRISTMAS AT POPS**

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

Tonight's Program

THE BOSTON POPS ORCHESTRA

Keith Lockhart, Conductor • John Williams, Laureate Conductor
Tanglewood Festival Chorus, John Oliver, Conductor

A COMPANY CHRISTMAS AT POPS

Wednesday evening, December 12, 2012, at 8
Keith Lockhart conducting

Hark! The Herald Angels Sing.....Trad.-Bass

Hallelujah Chorus, from *Messiah*.....Handel-Mozart

A Tribute to Jim Cleary

The Christmas Song.....Tormé/Wells-Morley

Light the Candles.....Jennings-Hollenbeck

SEVEN HILLS SHOW CHOIR, Kathleen Holton, Director

A Visit from St. Nicholas ('Twas the Night Before Christmas).....arr. Reisman

Text by Clement C. Moore | Images by Jan Brett

Sleigh Ride.....Anderson

INTERMISSION

The Twelve Days of Christmas.....arr. Chase/Sebesky

PRESENTING

Vanessa Williams

with Rob Mathes, music director and piano
JT Lewis, Drums | Keith Robinson, Guitar | Al Caldwell, Bass

Selections to be announced from the stage

A Merry Little Sing-Along..... arr. Reisman

Rudolph the Red-Nosed Reindeer | Have Yourself a Merry Little Christmas
Let It Snow! Let It Snow! Let It Snow! | Winter Wonderland | Jingle Bells

Special thanks to Norm Buerklin

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Steinway and Sons Pianos, selected exclusively at Symphony Hall

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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12 DAYS OF CHRISTMAS

29TH ANNUAL **A COMPANY CHRISTMAS AT POPS**

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

Guest Artists

VANESSA WILLIAMS

Vanessa Williams has conquered the musical charts (over four million albums sold worldwide), Broadway, music videos, television, and motion pictures. Born in Millwood, New York, she was encouraged by her music teacher parents to pursue her love of the arts. A passion for musical theater began in school and continued as she went on to star in numerous community productions. While studying musical theater at Syracuse University, she was invited to participate in the Miss Greater Syracuse Pageant. Three months later, she won the 1984 Miss America title. The controversy that followed only left Vanessa stronger and more empowered in her commitment to a career in the world of entertainment. Her debut album, 1988's *The Right Stuff*, went gold; in 1991 her multi-million selling follow-up, *The Comfort Zone*, included the mega-hit "Save the Best For Last." Her third album, 1994's *The Sweetest Days*, went platinum and yielded multiple Grammy Award nominations. She was also Grammy-nominated for "Colors of the Wind" from Disney's *Pocahontas*. Subsequent releases include *Star Bright* (her first solo Christmas album), *Next*, *Vanessa Williams Greatest Hits: The First Ten Years*, *Silver and Gold* (her second holiday album), *Everlasting Love* (love songs from the 1970s), and *The Real Thing*. In June 1994 Vanessa achieved her long-cherished goal of starring on Broadway when she replaced Chita Rivera in *Kiss of the Spider Woman* to rave reviews. In 2002 she starred in the Tony Award-winning revival of *Into the Woods*, garnering her first Tony nomination. Her most recent Broadway appearance was in *Sondheim on Sondheim*, an original musical that ran in spring 2010 at the Roundabout Theatre. On television, Vanessa Williams has appeared in such movies and mini-series as *Stompin' at the Savoy*, *The Boy Who Loved Christmas*, *The Jacksons: An American Dream*, *Bye, Bye Birdie*, *Nothing Lasts Forever*, *The Odyssey*, *The Courage to Love*, *Don Quixote*, *A Diva's Christmas Carol*, and *Keep the Faith, Baby*. For her performance as Wilhelmina Slater on *Ugly Betty*, she was nominated three times for the Emmy Award. From 2010 to 2012 she was Renee Perry on *Desperate Housewives*, and she currently stars in the new supernatural drama *666 Park Avenue*. She launched and hosted the *Soul of VH-1* weekly video series, and has hosted a variety of television specials and award shows. In 1996 she sang the national anthem on the Super Bowl XXX telecast, and in 2004 she appeared with Keith Lockhart and the Boston Pops in a performance taped for *Evening at Pops*. Her feature film credits include *Eraser*, *Hoodlum*, *Soul Food*, *Dance With Me*, *The Adventures of Elmo in Grouchland*, the remake of *Shaft*, and, due for release in March 2013, Tyler Perry's *The Marriage Counselor*. In April 2012 Vanessa and her mother Helen published the best-selling memoir "You Have No Idea: A Famous Daughter, Her No-Nonsense Mother, and How They Survived Pageants, Hollywood, Love, Loss (and Each Other)." She has received four NAACP Image Awards, eleven Grammy Award nominations, and numerous New York Music Awards; she has been chosen one of Glamour's "Women of the Year," People Magazine's "50 Most Beautiful People in the World," and Harper's Bazaar's "America's 10 Most Beautiful Women," among many other awards and honors, including the 1996 Lena Horne Career Achievement Award at the Soul Train "Lady of Soul" Awards. In 2007 she realized another dream, earning a star on the Hollywood Walk of Fame. In December 2010 the International Foreign Press Academy named Vanessa the recipient of the 2010 Mary Pickford Award for Outstanding Artistic Contribution to the Entertainment Industry. Her charitable contributions support such issues as education, homelessness, abuse, women's issues, AIDS, and anything having to do with children.

ROB MATHES

Rob Mathes is a composer, arranger, music producer/director, and performer. In the classical music world, he has collaborated with Renée Fleming, Bryn Terfel, Deborah Voigt, and Yo-Yo Ma. His recent work as a composer includes *Gershwiniana*, a work based on Gershwin themes, and *A Standing Ground: Concertino For Orchestra*; he is currently composing a work for the Britten Sinfonia. Mr. Mathes served as an arranger for "The Three Tenors—Live In Paris" CD and was arranger and guitarist for the last six "Pavarotti and Friends" concerts held each year in Modena, Italy, Luciano Pavarotti's hometown. He won an Emmy Award for his yearly music direction of the Kennedy Center Honors. Mr. Mathes has produced recordings by Sting, Rod Stewart, Carly Simon, Vanessa Williams, and Panic at The Disco. He arranged and was music director for Sting's world tour with the Royal Philharmonic Orchestra; musically directed the televised "We Are One—Obama Inauguration Concert" featuring Stevie Wonder, James Taylor, U2, Beyoncé, and others; and has written arrangements for and performed on the Grammy Awards show with Bruce Springsteen. He has orchestrated music for such diverse performers as Elton John, Tony Bennett, Celine Dion, Tim McGraw, Lou Reed, Sade, Eric Clapton, Avril Lavigne, Beck, Aretha Franklin, Hall and Oates, and Mariah Carey. His songs have been recorded by Bonnie Raitt, Oleta Adams, Aaron Neville, Rascal Flatts, David Sanborn, Wynonna Judd, and Vanessa Williams, among many others. Rob Mathes has been a guest artist on the Boston Pops holiday tour, and PBS broadcast his own Christmas special featuring Michael McDonald, Vanessa Williams, David Sanborn, and the late Ossie Davis. His recordings include 2004's "Evening Train" and a double CD, "Orchestral Songs," featuring settings for voice and orchestra of poetry by William Carlos Williams, Yeats, and others.

SEVEN HILLS SHOW CHOIR

KATHLEEN HOLTON, DIRECTOR

The Seven Hills Show Choir shines with choir members aged 5 to 10 from the Seven Hills Charter School in Worcester, Massachusetts. The choir has performed at over 300 events around the nation including a performance on national television at the Democratic National Convention and with Sir Elton John and the Boston Pops at Gillette Stadium. They have helped hundreds of charities raise money through their gift of song. In the last few years they have recorded two Teresa Jennings songs to help the Red Cross and have organized multiple fundraising events, including a performance at Worcester's Hanover Theater for victims of Hurricane Katrina. Most recently, the choir hosted a multi-cultural event and shared the stage with the Daxing Children's Choir from Beijing, China. They are honored to be sharing the stage once again with the Boston Pops.

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR
Alan J. and Suzanne W. Dworsky Chair

This season at Symphony Hall with the Boston Symphony Orchestra, the Tanglewood Festival Chorus sings works by Gershwin, Haydn, Mahler, Ravel, Stravinsky, and Verdi. Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Ninth Symphony with Leonard Bernstein conducting the BSO. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's Tanglewood season, the chorus originally numbered 60 well-trained Boston-area singers, soon expanded to a complement of 120 singers, and also began playing a major role in the BSO's subscription season, as well as in BSO performances at New York's Carnegie Hall. Now numbering some 300 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and Boston Pops. The chorus gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan. It performed with the BSO in Europe under James Levine in 2007 and Bernard Haitink in 2001. In August 2011, with John Oliver conducting and soloist Stephanie Blythe, the Tanglewood Festival Chorus gave the world premiere of Alan Smith's *An Unknown Sphere* for mezzo-soprano and chorus, commissioned by the BSO to mark the TFC's fortieth anniversary. The chorus has made dozens of recordings with the BSO and Boston Pops; performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004; had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day, and can also be heard on several movie soundtracks.

John Oliver, who holds the Alan J. and Suzanne W. Dworsky chair, founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances, including appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras and as a solo ensemble. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, later returning to the Tanglewood podium several times. In February 2012, replacing Kurt Masur, he led the BSO and Tanglewood Festival Chorus in subscription performances of Beethoven's *Missa Solemnis*, subsequently repeating that work with the BSO and TFC for his Carnegie Hall debut that March. In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire. Mr. Oliver has appeared as a guest conductor with the New Japan Philharmonic and Shinsei Chorus, the Berkshire Choral Institute, and the Montreal Symphony Orchestra.

KEITH LOCKHART

Julian and Eunice Cohen Boston Pops Conductor

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart holds the Eunice and Julian Cohen Boston Pops Conductor chair. He has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his eighteen-year tenure, he has conducted more than 1,400 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, featuring prominent jazz and indie artists performing with the Pops. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works—including *The Dream Lives On*, a tribute to the Kennedy brothers, which was premiered in May 2010 during the 125th anniversary season—and dozens of new arrangements.

Audiences worldwide love Keith Lockhart's inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he feels so passionately committed. He and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and *The Red Sox Album*—and also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 73 television shows with the Boston Pops, including a 2009 concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, and the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 35 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Born in Poughkeepsie, NY, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University and Carnegie Mellon University, and honorary doctorates from several American universities. In addition to guest conducting appearances in the United States and abroad, he currently serves as principal conductor of the BBC Concert Orchestra in London, which he led in the June 2012 Diamond Jubilee Concert for Queen Elizabeth II, and as artistic director of the Brevard Music Center summer institute and festival in North Carolina. He was music director of the Utah Symphony from 1998 to 2009, leading that orchestra in performances at the 2002 Olympic Games. Visit keithlockhart.com for further information.

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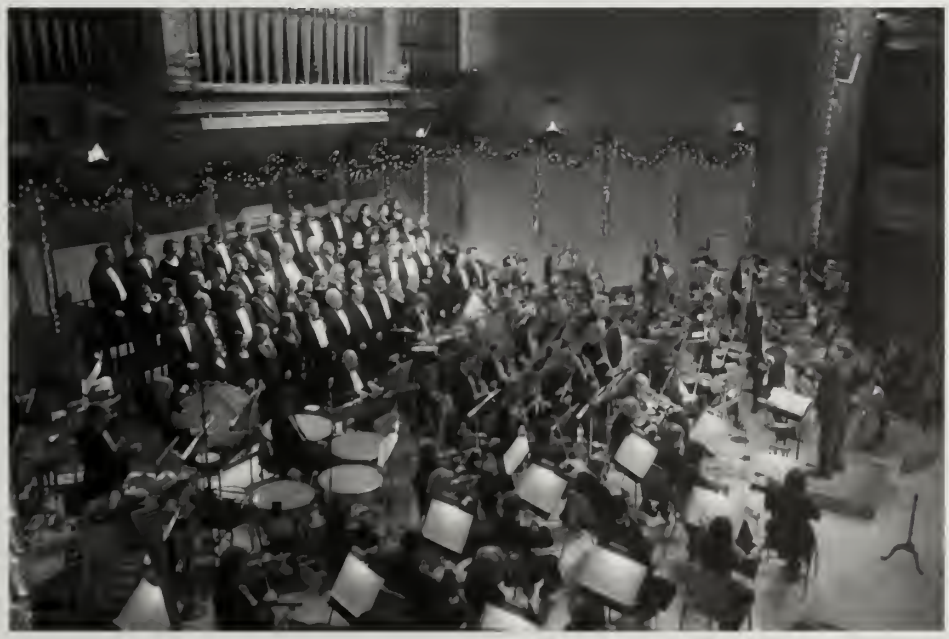
29TH ANNUAL **A COMPANY CHRISTMAS AT POPS**

WITH KEITH LOCKHART AND THE BOSTON POPS ORCHESTRA

About the Pops

THE BOSTON POPS

Affectionately known as "America's Orchestra," the Boston Pops is the most recorded and arguably the most beloved orchestra in the country, beginning with the establishment of the modern-era Pops by Arthur Fiedler and continuing through the innovations introduced by John Williams and the new-millennium Pops spearheaded by Keith Lockhart. With the 125th anniversary season in 2010, the Boston Pops reached a landmark moment in a remarkable history that began with its founding in 1885. Fours years earlier, in 1881, Civil War veteran Henry Lee Higginson founded the Boston Symphony Orchestra, calling its establishment "the dream of my life." From the start he intended to present, in the warmer months, concerts of light classics and the popular music of the day. From a practical perspective, Higginson realized that these "lighter" performances would provide year-round employment for his musicians. The "Promenade Concerts," as they were originally called, were soon informally known as "Popular Concerts," which eventually became shortened to "Pops," the name officially adopted in 1900. Some people may not realize that there were seventeen Pops conductors, beginning with the German Adolf Neuendorff, who preceded **Arthur Fiedler**, the first American-born musician to lead the orchestra. In his nearly 50-year tenure as Pops Conductor (1930–1979), established the Boston Pops as a national icon. When **John Williams** (1980–1993) succeeded Arthur Fiedler in 1980, he was the most highly acclaimed composer in Hollywood, and today, with 47 Academy Award nominations, he is the most-nominated living person in Academy history. With the Pops, Mr. Williams continued the orchestra's prolific recording tradition with a series of best-selling recordings for the Philips and Sony Classical labels, broadened and updated the Pops repertoire, and entertained audiences with live orchestral accompaniment to film clips of memorable movie scenes, many of which featured iconic music from his own film scores. Having led more than 1,400 Boston Pops concerts, **Keith Lockhart** (1995–present) has served eighteen seasons as Boston Pops Conductor. In response to the ever-diversifying trends in music, Keith Lockhart has taken the Pops in new directions, creating programs that reach out to a broader and younger audience by presenting artists—both established performers and rising stars—from virtually every corner of the entertainment world, all the while maintaining the Pops' appeal to its core audience. Mr. Lockhart's tenure has been marked by a dramatic increase in touring, the orchestra's first Grammy nominations, the first major network national broadcast of the Fourth-of-July spectacular, and the release of the Boston Pops' first self-produced and self-distributed recordings.



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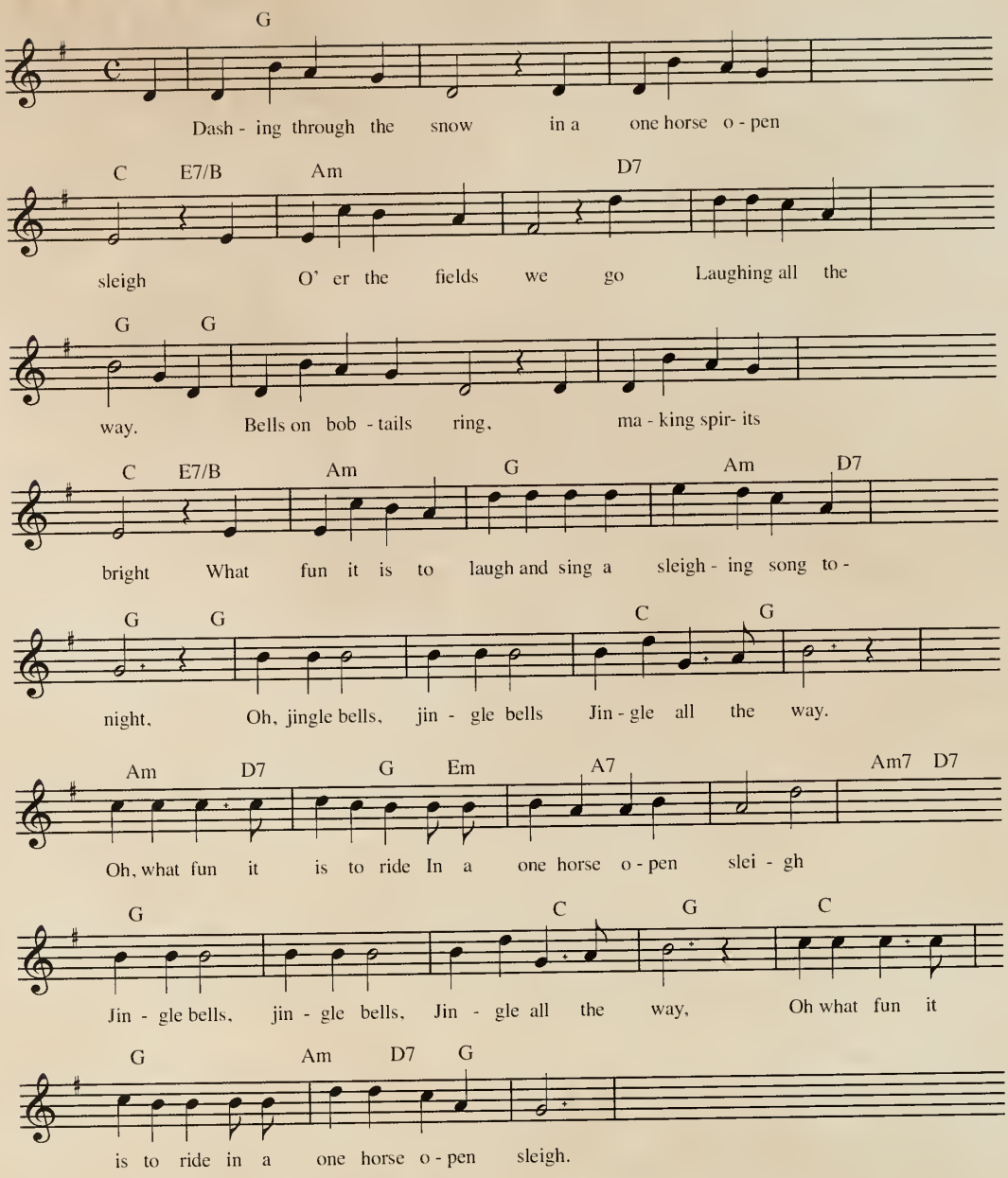

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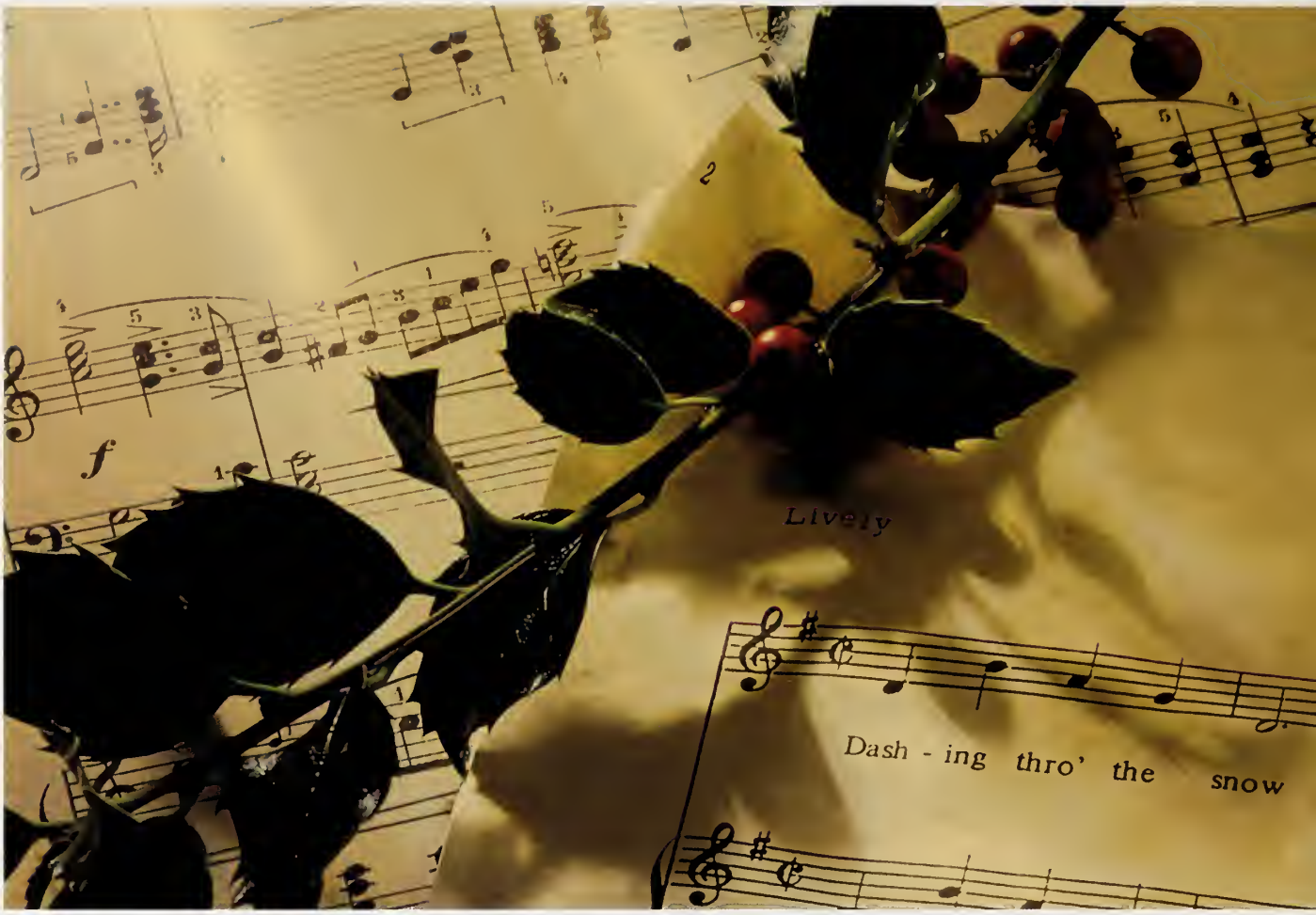

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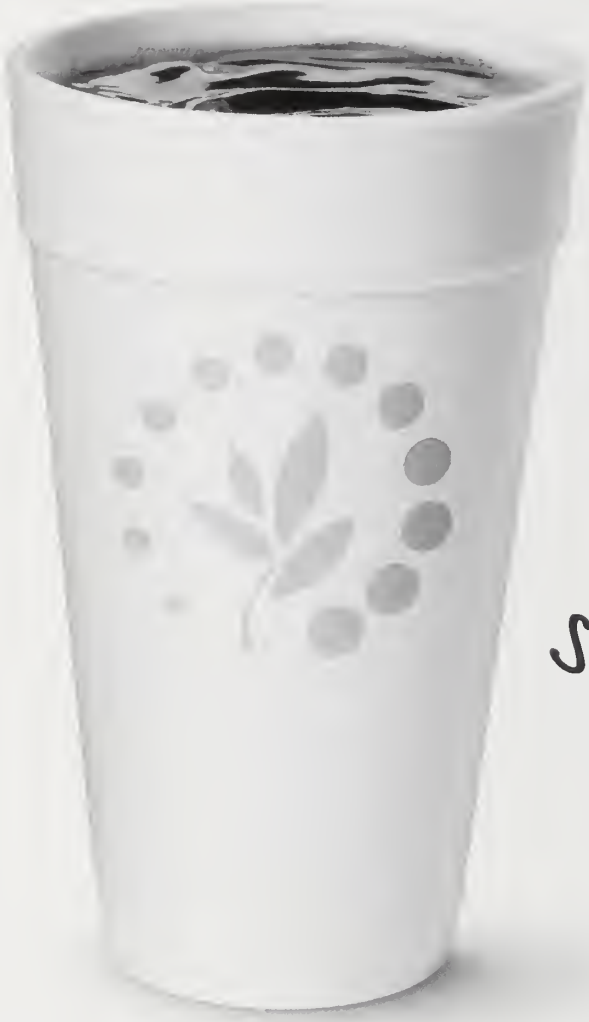

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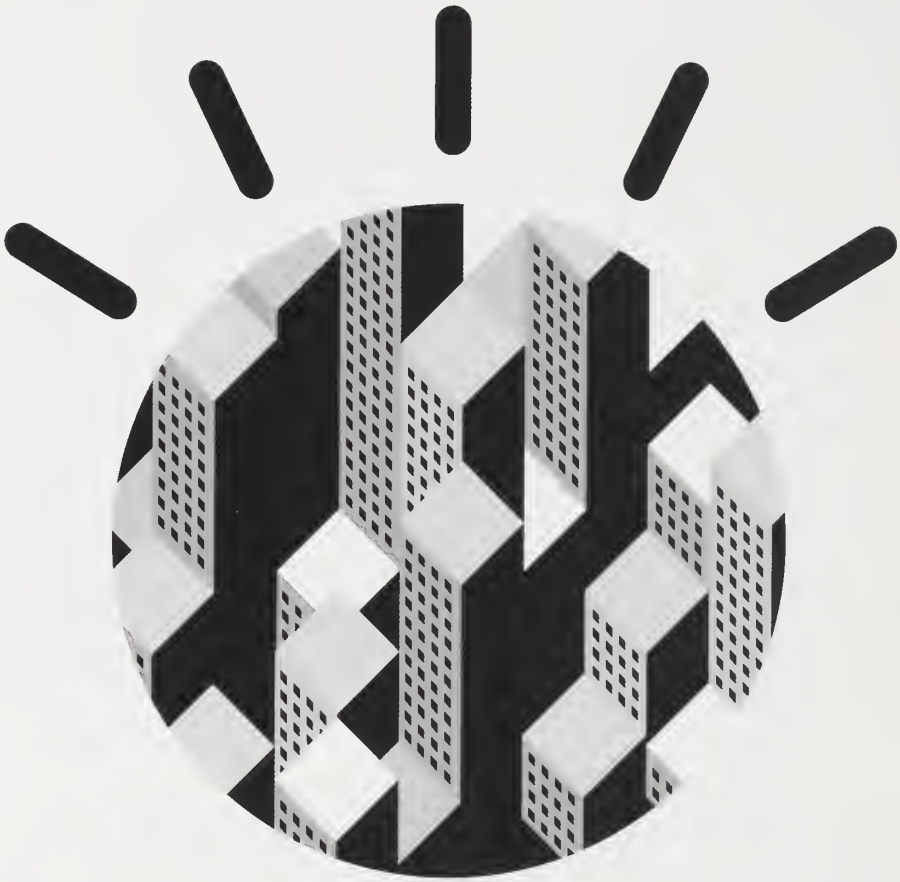

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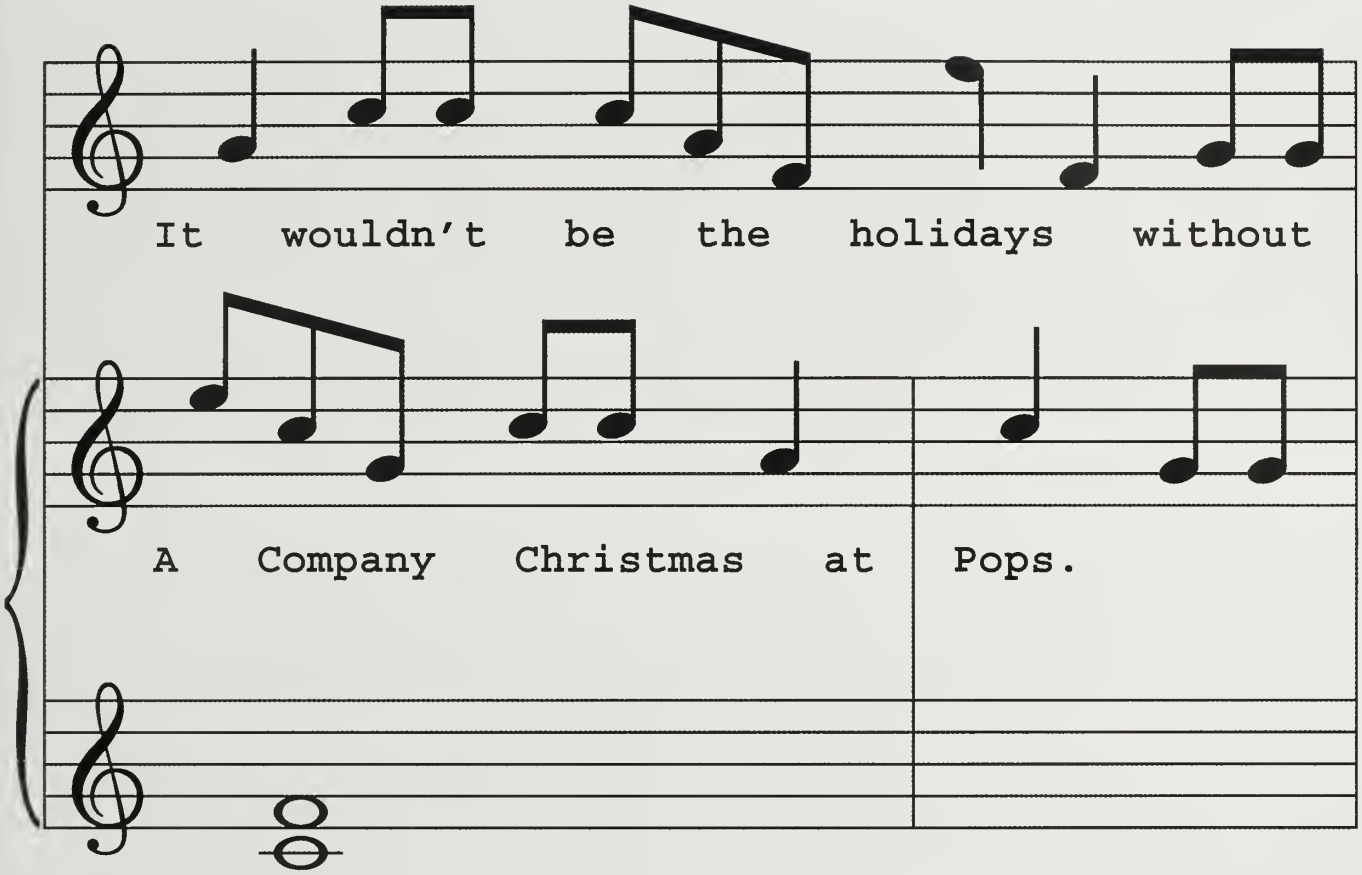

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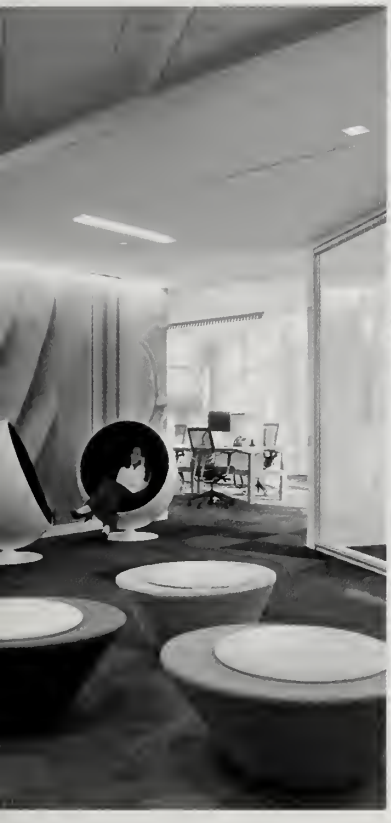

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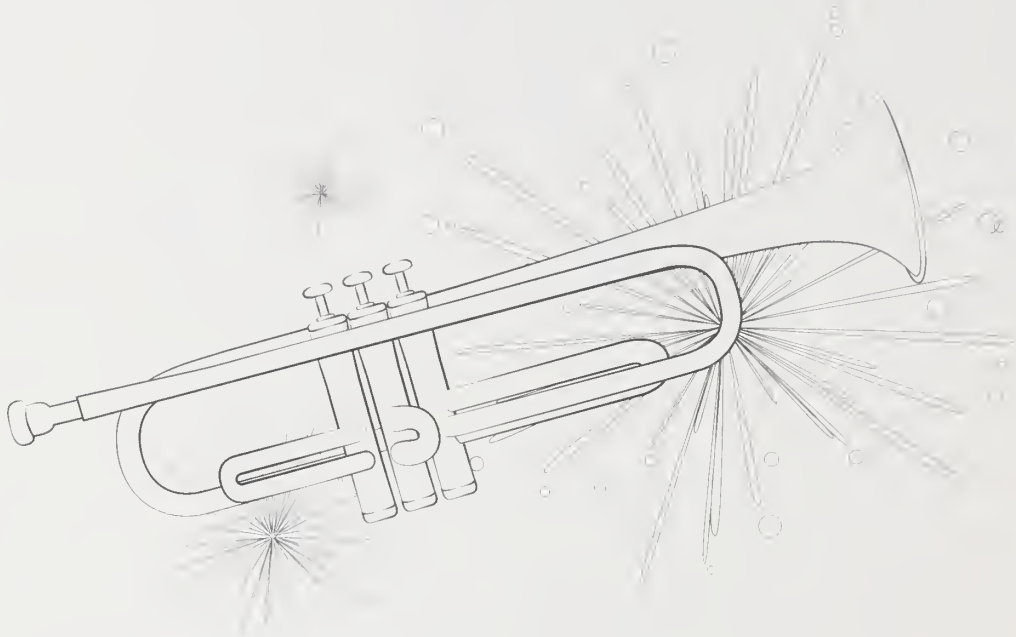

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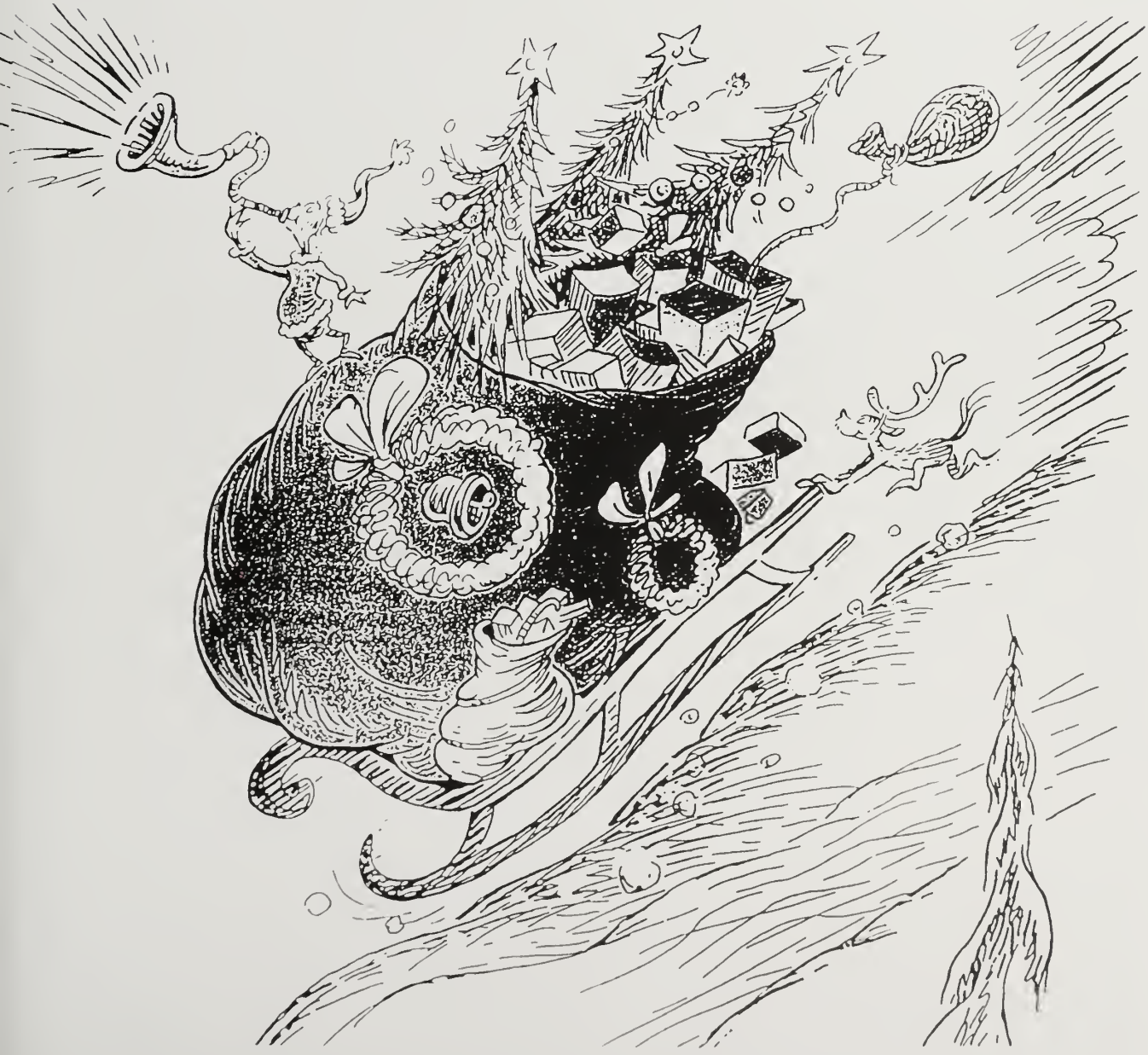

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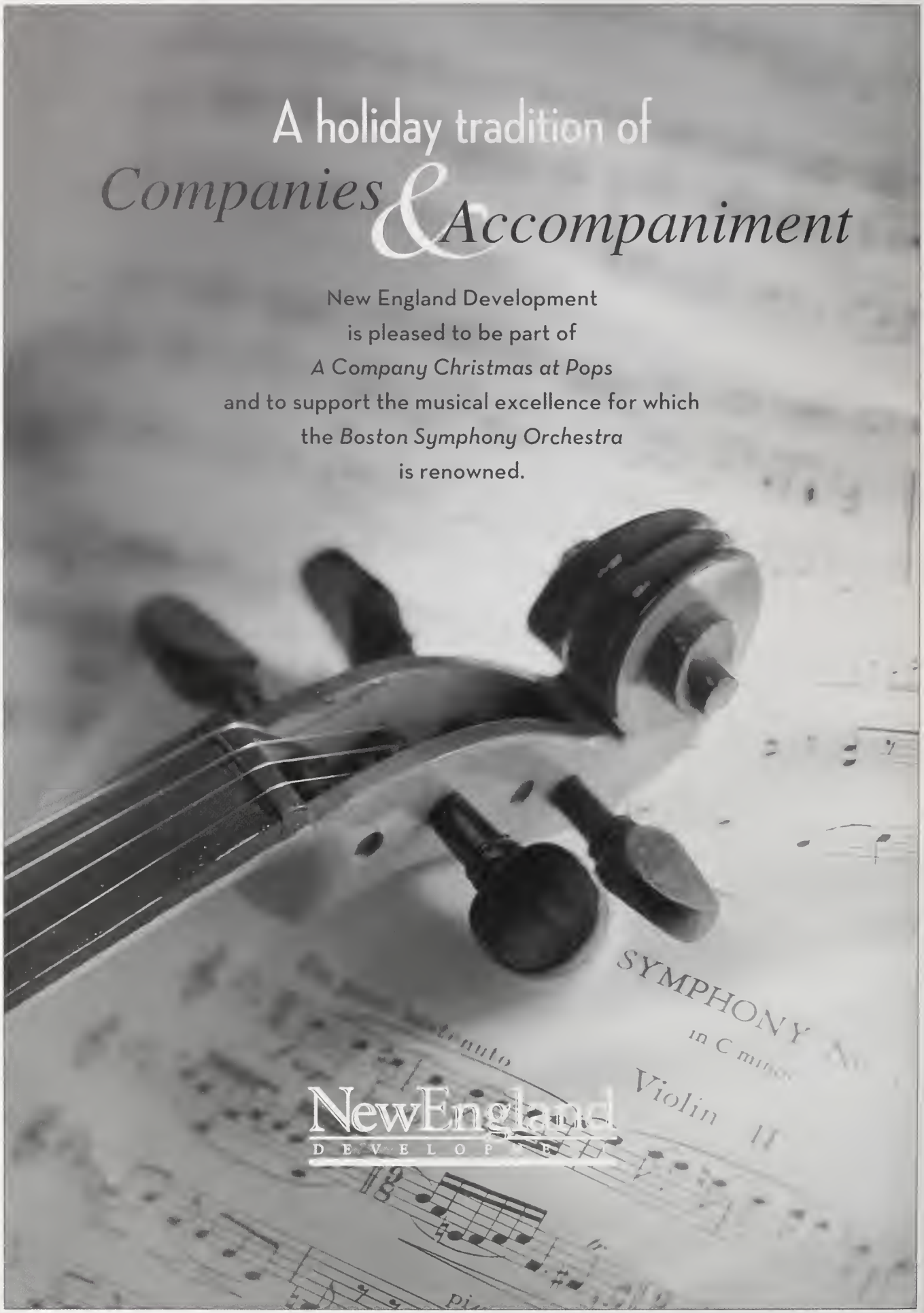

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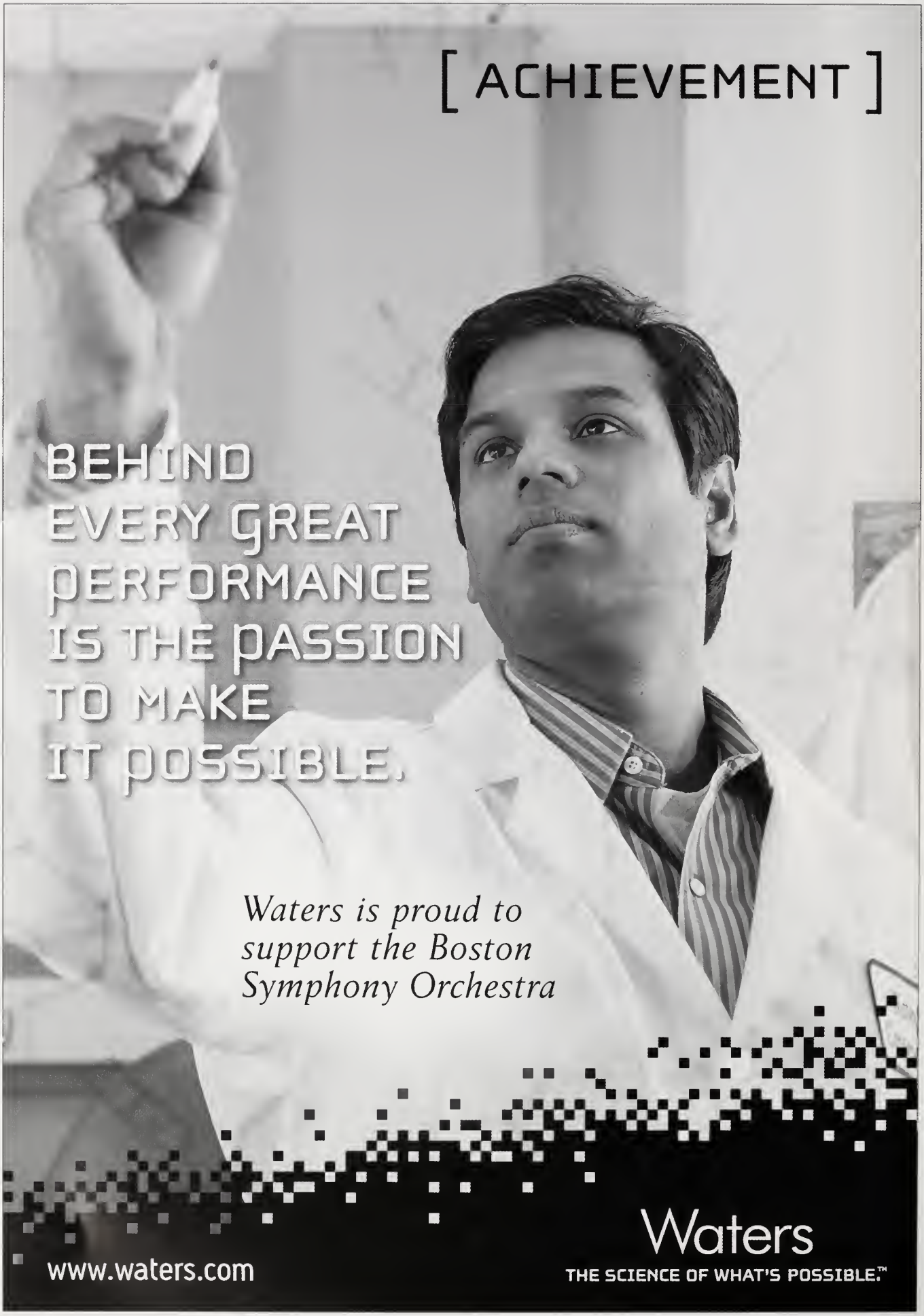
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